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## SALES AND SALE PRICES

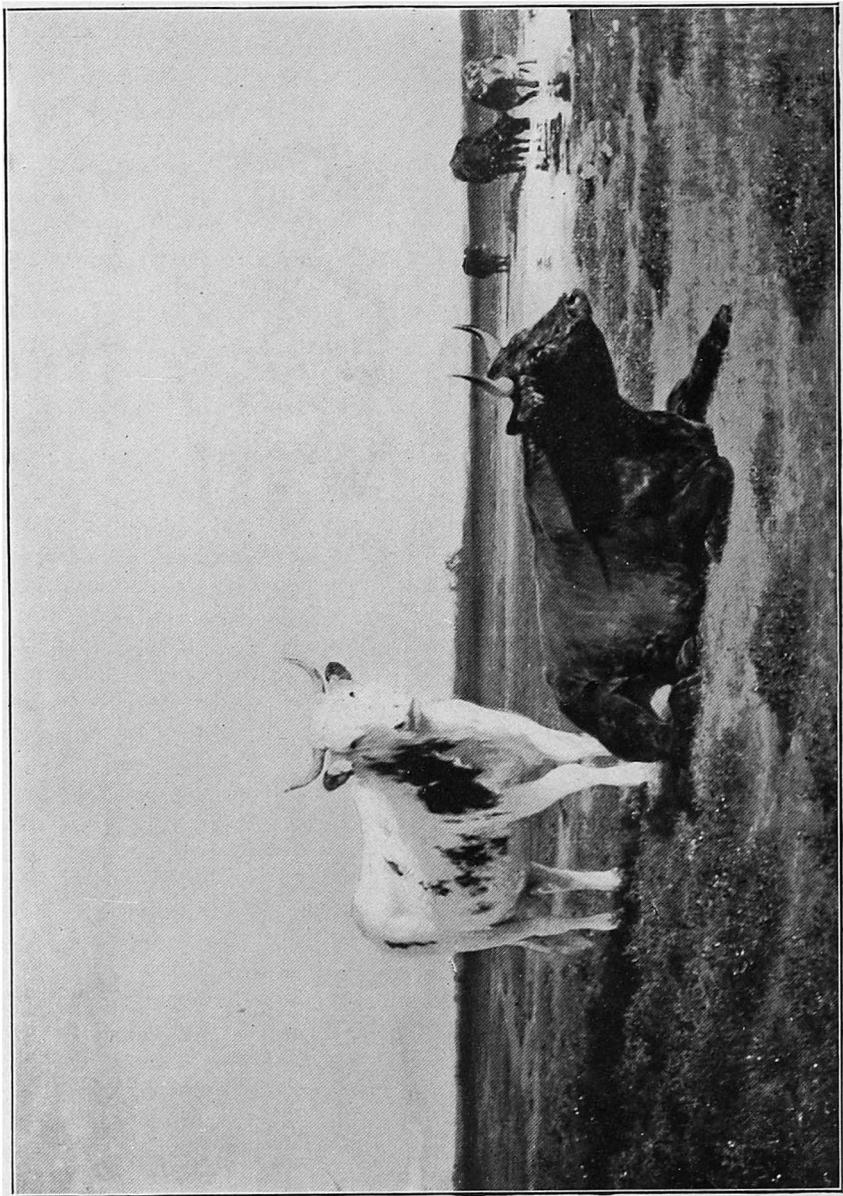
Seventy canvases, the collection of David H. King, Jr., were sold at Mendelssohn Hall for a total of \$201,035. The highest price was \$18,000, which was paid by J. D. Ichenhauser for a portrait of the Comtesse d'Argenson by Nattier. The prices of the pictures which sold for \$1,000 or more, with their purchasers as far as given, follow: "Portrait of Catherine Mignard," Pierre Mignard, H. B. Hollings, \$2,500; "Moorish Horsemen," Eugene Fromentin, Emerson McMillin, \$1,500; "The Guidecca, Venice," Louis Eugene Boudin, Eugene Glaenzer & Co., \$1,125; "Portrait of a Lady," John Russell, R.A., Jules Oehme, \$1,525; "Portrait of a Lady," Antoine Watteau, H. W. Payne, \$3,200; "Master James Haig," Sir Henry Raeburn, R.A., H. B. Hollings, \$9,000; "The Duke of Richstadt," Sir Thomas Lawrence, P.R.A., Payne Whitney, \$3,500; "Portrait of Miss Scott," Sir Thomas Lawrence, P.R.A., Arthur Tooth & Sons, \$2,950; "Master Kenwood Shaw," Sir Thomas Lawrence, P.R.A., B. C. Porter, \$1,475; "Queen Charlotte," Thomas Gainsborough, Eugene Fischhof, \$2,150; "Sir Francis P. Bourgeoise, R.A.," Sir William Beechey, H. W. Payne, \$4,100; "Dr. Richard Warren," Thomas Gainsborough, Mrs. H. W. Sibley, \$1,850; "Portrait of a Gentleman," John Hoppner, Mrs. E. Pope Sampson, \$1,550; "Mme. d'Hénin," Nicolas de Largilière, James De Wolfe Cutting, \$2,000; "Portrait of Mrs. Clark," George Romney, H. Stanley, \$1,400; "Mme. Elisabeth de France, Sister of Louis XVI.," Mme. L. E. Vigée Le Brun, Jules Oehme, \$2,725; "The Marquise de Breteuil," Germain Jean Drouais, Emerson McMillin, \$1,700; "Queen Marie Lescinska," Charles André Vanloo, A. Tooth & Sons, \$1,650; "Lady Sarah Bunbury," Sir Joshua Reynolds, P.R.A., Sir William Van Horn, \$2,100; "Mme. de Noailles," Nicolas de Largilière, George Arents, Jr., \$1,250; "A Normandy Pasture," Mme. Marie Dieterle, Jules Oehme, \$2,750; "A Garden Party," Adolphe Monticelli, H. Stanley, \$1,250; "Thomas Thornhill, Esq.," George Romney, Emerson McMillin, \$1,000; Mme. Vestris," Mme. L. E. Vigée Le Brun, H. Stanley, \$1,850; "Princess de Polignac," Antoine Vestier, Joseph Pulitzer, \$1,900; "Portrait of a Gentleman," Sir Henry Raeburn, Joseph Pulitzer, \$1,400; "Mme. de Roissy," Jean Marc Nattier, J. S. Bache, \$7,600; "Landscape," Henri Harpignes, Jules Oehme, \$1,650; "Lady St. Asaph," John Hoppner, H. Stanley, \$2,500; "Character Sketch of Mrs. Siddons," Thomas Gainsborough, C. B. Alexander, \$1,000; "Sunset," Jules Dupré, Eugene Glaenzer & Co., \$7,400; "Portrait of a Lady," Thomas Gainsborough, H. Williams, \$2,500; "Landscape," Charles François Daubigny, W. G. Phillips, \$3,800; "Near Ville d'Avray," J. B. C. Corot, A. Tooth & Sons, \$5,225; "Sunset on the River," Henri Harpignes, Scott & Fowles, \$1,150; "The Heart of the

Forest," N. V. Diaz, Jules Oehme, \$2,050; "The Duc de Penthièvre," Nicolas de Largillière, Mr. George, \$2,000; "Lady Hamilton as Racchante," George Romney, R.A., H. W. Payne, \$8,500; "Henriette de Bourbon Conti, Duchesse d'Orléans," Jean Marc Nattier, C. I. Hudson, \$4,000; "Portrait of a Gentleman," Thomas Gainsborough, H. Stanley, \$1,600; "Mr. Leneve, Alderman of Norwich," Sir Peter Lely, Mr. Williams, \$5,200; "Portrait of Miss Lockwood," George Romney, Mr. Williams, \$7,900; "The Duchess of Rutland," Sir Godfrey Kneller, James De Wolfe Cutting, \$3,050; "Holland Meadows," Anton Mauve, W. G. Phillips, \$6,500; "The Duchess of Buckingham," Sir Thomas Lawrence, Adolph Lewisohn, \$6,400; "The Comtesse d'Argenson," Jean Marc Nattier, J. D. Ichenhauser, \$18,000; "Portrait of Miss Macartney," Sir Henry Raeburn, Mr. Hitchcock, \$10,500; "Mrs. Hales, née Chaloner," Sir Joshua Reynolds, Eugene Fischhof, \$3,750; "The Countess of Carlisle," Sir Peter Lely, Max E. Bernheimer, \$1,200; "The Duke of Portland," Sir Henry Raeburn, Jules Oehme, \$2,500; "The Marquise de Lafayette," Nicolas de Largillière, Mr. George, \$7,200; "The Marquis de Saffray," Mme. L. E. Vigée Le Brun, \$5,700; "Sir Patrick Blake, Bart.," Sir Joshua Reynolds, \$1,050.

\* Old masters "warranted to be genuine or the money refunded" proved a drawing card at the sale of pictures by the Ehrich Galleries at the Waldorf-Astoria in New York. The seventy-odd canvases brought a total of \$61,650. Works declared to be by Correggio and Murillo, Sir Peter Lely, Richard Wilson, Salvator Rosa, and Hogarth were among the pictures catalogued. A feature of the sale was the card delivered with each painting guaranteeing it to be an original, characteristic and worthy of the artist to whom it was attributed, and painted in the epoch stated or returnable within a year. The principal sales were as follows: "A Sibyl," Christofano Allori, \$375; "Halt at the Inn," Van Falens, \$350; "Mouth of the Grand Canal, Dogana," Canaletto, \$350; "Saint Agatha," Guercino, \$350; "Madame de Maintenon," Jean Baptiste Van Loo, \$450; "Evening on the Scheldt," Jan Van De Capelle, \$750; "Rustic Fête," Jacques Stella, \$750; "Portrait of Lord Cavendish," William Dobson, \$550; "Rest Near the Old Bridge," Jan Asselyn, \$450; "James Prescott of Warwick," Sir Peter Lely, \$875; "Brougham Castle, Cumberland," Joseph Mallord William Turner, \$1,400; "Don Carlos De Medici," Mattia Bordone, \$400; "Fête Champetre," Nicholas Lancret, \$1,550; "Portrait of the Countess of Cleveland," Sir Peter Lely, \$1,300; "Dance of the Village Youth," Claude Lorraine, \$800; "St. John the Annunciator," Alessandro Allori, \$625; "Richard Brinsley Sheridan," John Opie, \$550; "Adoration of the Magi," Frans Francken, \$450; "Crossing the Ford," Peter Wouwerman, \$1,300; "Lady William Elliott," John

Riley, \$550; "The Quartette Rehearsing," Caravaggio (Michael Angelo Amerighi), \$675; "Portrait of the Painter Van Somer," Ferdinand Bol, \$1,000; "Portrait of a Court Lady," Jean Raoux, \$950; "Italian Lake with Castle," Richard Wilson, \$425; "Adoration of the Infant Christ," Bernardino Gatti, \$500; "Pigs in the Straw," George Moreland, \$675; "Mrs. Colley Cibber," Thomas Hudson, \$450; "Madonna Addorato," Carlo Dolci, \$2,500; "Portrait of Himself," William Hogarth, \$725; "Italian Landscape," Jan Both-Andries Both, \$1,550; "The Vale of Llangollen," Richard Wilson, \$500; "Father Andreas Rosa," Gaspard de Crayer, \$400; "Court Lady under Charles," Cornelis Janssens Van Kenlen, \$575; "Rest by the River," Karel Du Jardin, \$800; "Admiral Edward Russell, Earl of Oxford," Sir Godfrey Kneller, \$850; "Bacchus and Ariadne," Francesco Albani, \$800; "The Tower of London," Turner, \$1,400; "Vittoria Della Rovere," Justus Sustermans, \$750; "Ulysses and Nausicaa," Tischbein, \$775; "Professor Thomas Gregory," Sir Henry Raeburn, \$3,350; "Galatea," François Boucher, \$1,900; "Diogenes in his Tub," Giuseppe Ribera (Il Spagnoletto), \$1,000; "The Old Mill," John Crome, \$1,800; "Europa and the Bull," Francesco Veronese (Montemezzano), \$650; "Architectural Dream," Salvator Rosa, \$1,450; "Elizabeth, Countess of Chesterfield," Sir Peter Lely, \$2,050; "The Holy Family at Rest," Correggio (Antonio Allegri), \$2,850; "On the Grand Canal," Canaletto, \$575; "Lord Wharton," Daniel Mytens, \$4,550; "The Milkmaid's Hour," Balthasar Paul Ommeganck, \$625; "Madame De Fouquieres," Pierre Mignard, \$1,400; "Afternoon on the Terrace," Nicholas Lancret, \$2,000; "The Repentant Magdalen," Bartolomee Esteban Murillo, \$2,600; "The Old Abbey Inn," Peter De Laer, \$425.

\* There were many well-known collectors and art-lovers present at the sale of the Edward Brandus collection of pictures in the Waldorf-Astoria ball-room in New York. Only fair prices were obtained. For one hundred and ninety-four canvases, sold the first evening, for the most part examples of modern French painters, a total of \$53,035 was obtained. The highest figure, \$3,350, was paid by Louis Stern for an example of Meissonier "Rembrandt in his Studio," from the sale of the artist's effects in Paris in 1893. W. A. Johns paid \$2,850 for a good example of Ziem, a characteristic "Venice"; and S. P. Shoter, of Savannah, \$2,525 for a Rosa Bonheur "Plowing." A figure piece by Corot, "Neapolitan Girl," went to L. A. Lanthier for \$2,350, and Herbert L. Saterlee paid \$975 for a Paulus Moreelse "Elizabeth de Valois." Pictures that brought \$1,000 and upward the first night were as follows: "An Expert," Roybet, \$1,700; "Mme. De Parabere," Santerre, \$1,600; "Forest Scene," Diaz, \$1,500; "Marie De Camudio," D. Mytens, \$1,500; "Gainsborough Dupont," \$1,550; "Ideal Landscape," Corot, \$1,300; "Empress



Landscape and cattle  
By Auguste Bonheur



Marie of Russia," Darbes, \$1,200; "Bridge at Verone," Thaulow, \$1,050; "Abbeville Canal," Thaulow, \$1,050; "Eleanora De Valoisi," Zuccheri, \$1,075; "River Arques," Thaulow, \$1,025; "Mlle. De Blois," Le Nain, \$1,000; "Marquise De Litenoise," L. Tocque, \$1,000; "Harvest Time," Aime Perret, \$1,000. A total of \$131,070 was obtained at the second and concluding session of the sale. The total, added to that of the preceding evening's sale, \$53,035, makes a grand total for one hundred and ninety-two canvases of \$184,105. An example of Millet's "The Seated Spinner," which came from Boussod-Valadom and M. Montaignac, of Paris, to Mr. Brandus, brought the large sum of \$244,100, and was purchased by Eugene Fischo. The second highest figure, \$1,500, was brought by a Schreyer, which an agent procured for an unknown buyer. To L. A. Lanthier went Coalloe's "Portrait of Isabelle Claire," from the collection of Queen Isabella, of Spain, and Emile Gravat. Other high figures of the sale were \$7,050, paid for an early example of Corot, "Souvenir d'Italie; \$4,200, also for a good example of Meissonier, from the sale of the artist's effects in Paris in 1893; \$3,600, paid by John Fanning, for a Cazin landscape; \$3,500 for a portrait of the Marquise de Sombreval, bought by P. M. West; \$3,400 for a Ziem, and \$3,100 paid for a Van Marcke. Some of the other prices commanded follow: "Landscape in Auvergne," Corot, \$2,900; "Landscape and River," Daubigny, \$2,900; "The Parting Cup," Meissonier, \$2,300; "George D'Apremont," Rousseau, \$1,850; "Eleanora Gonzaga," G. Palma, \$1,800; "Feeding the Pigeons," Gérôme, \$1,750; "Isabella Brandt," Rubens, \$1,700; "Spanish Amateur," Roybet, \$1,700; "Conquered Love," Bouguereau, \$1,650; "Oriental Siesta," Diaz, \$1,450; "La ardeuse d'Oles," Aime Perret, \$1,400; "Waiting for the Boatman," Aime Perret, \$1,400; "Portrait of a Lady," Govert Flinck, \$1,325; "Sweet Music," Jacquet, \$1,275; "Landscape," Daubigny, \$1,200; "Vanity," Madrazo, \$1,150; "In Normandy," Thaulow, \$1,100; "Pool in Forest," Diaz, \$1,075; "River Arques," Thaulow, \$1,075; "River and Landscape," Daubigny, \$1,050; "Venice," Thaulow, \$1,050; "Figures and Landscape," Diaz, \$1,000.

\* The sale of eighteenth-century drawings in the Beurdeley collection was conducted at the Georges Petit Gallery. One of the highest prices was realized by a water-color of Nicholas Lawrence, "La Marchande de Modes," which was bought by M. Fenaille for 33,000f. (\$6,600). Other notable prices were obtained for a large water-color by Leguay, "Le Chasse du Prince de Conde," bought by Count von Moltke for 23,000f. (\$4,600); a water-color by Claude Hoin, "La Jeune Fille aux Roses," bought by M. Deutsch for 14,000f. (\$2,800); a water-color by Louis Moreau, "Le Bain," bought by M. Danlos for 10,100f. (\$2,020), and a drawing by Boucher, "Venus et l'Amour, which was bought by M. Robbin for 11,600f. (\$2,320). The total

sum produced by the sale was \$32,580f. (\$126,516), which leaves M. Beurdeley a decided profit over the prices he paid for the objects sold.

\* At the Lawrie collection of pictures at Christie's, London, a portrait of Henri II., by François Clouet, brought \$12,000; a Rembrandt, "La Sibylle," \$17,000; "La Cascade," by Ruysdael, \$6,400; a portrait of Charles I., and his family, \$8,500; a "Tulip Merchant," by Cuyp, \$6,000; a landscape by Cuyp, \$11,500; an interior by Metzu, \$9,500; and "Cattle in Pasture," by Van Marcke, \$8,400.

\* A collection of Napoleonic relics said to be the finest ever disposed of at public auction was sold in London recently to Messrs. Gooden and Fox for \$682.50. Included in the collection were: The bronze death mask of the emperor, taken from a plaster cast of his face at St. Helena by Dr. Antommarchi; a mathematical reduction of the same in a box made from the wood of Napoleon's coffin; a copy of Napoleon's head after death by Caroline F. Walpole. There was also a case of souvenirs, formerly belonging to Prince Beauharnais Conti, comprising locks of Napoleon's and Marie Louise's hair; a miniature of Marie Louise by Isabey, one of Eugenio Napoleone, by Gigola, 1812; ivories by Brustoloni, of Turin, and a relic under diamond of a minute paternoster; miniatures of Napoleon, Desiree, Beauharnais, Mme. Bonaparte, and the King of Rome.



### NOTES FROM THE DEALERS' GALLERIES

Twenty-one paintings by Eugene Boudin were put on show recently at the Durand-Ruel galleries, No. 5 West Thirty-sixth Street, New York. Some of them represented the best period of the artist's life—from 1871 to 1894. In several of his later works Boudin shows the influence of his pupil, Claude Monet, the impressionist. Two of these are "Juan les Pins," a characteristic painting of the French coast, and "Rinege de Villerville." Other paintings in the exhibition were, "Dunes à Berck," one of the best examples of Boudin; "Marche à Trouville"; "Port de Trouville" a small marine; an unusual glimpse of Venice in "Le Quai des Esclavons"; "Vue de la Mer à Berck," a harmony in blue and gray; and "Bords de la Touques."

\* An exhibition of portraits by James J. Shannon in the Knoedler galleries, New York, was lately shown. Mr. Shannon is a brilliant and sympathetic portraitist and is one of the list of popular American painters who have taken up their residence on the other side of the water. A native of New England, he went at an early age to England, in which land he has spent the major part of his life. He is an associate member of the Royal Academy.